



# Acquisition and Disposal Policy

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*Museums belong to everybody. They exist to serve the public. They should enhance the quality of life of everyone, both today and in the future. They should recognise the diversity and complexity of society and uphold the principle of equal opportunities. Museums should develop and promote the museum to appeal to an ever broader and more varied audience and aim to provide something of interest to every potential user.*

#### Museums Association Code of Ethics

In formulating this policy Falmouth Art Gallery has consulted, and received the advice and endorsement from Town Councillors of Falmouth Town Council, museum partners and key advisors from the wider community including: Rob Airey; Cornwall Council; George Bednar; Alison Bevan, Director of Penlee House Museum & Art Gallery; Linda and Michael Bickford; Susan Boafa; Graham Dark; David Heseltine; The Royal Cornwall Museum, Truro; Dr Amanda Hobson, Chairman, Falmouth Decorative Fine Arts Society; Lawrence Hendra; The Lander Gallery; Lady Carol Holland, Little Parc Owles; Captain George Hogg, Trustee, the National Maritime Museum Cornwall; Ron Hogg; Chris Insoll; Professor Alan Livingston CBE, former Principal of University College Falmouth incorporating Dartington Collage of Arts & Chair of the Combined Universities of Cornwall; Alex Hooper, Assistant Curator; Dr Pam Lomax; M.J.Long; Lucinda Middleton; MLA/South West; Arts Council England, South West; David Peters; Natalie Rigby, Assistant Curator - Collections Management; Barbara Spring; The Art Fund; John Tonkin, Vice Chairman of The Royal Cornwall Polytechnic Society's Tuke Committee; Catherine Wallace; John Watson; Pat Webster, Archivist & founder member of the National Maritime Museum, Falmouth; Donna Williams, HLF Sargent Project Officer.

## 1. Brief History of the origins of Falmouth Art Gallery

Falmouth Art Gallery holds one of the leading art collections in the South West. The gallery has administered hundreds of loans to professional museums in this country and abroad. High profile loans include to the National Gallery, London; The Royal Academy, The Victoria & Albert Museum, National Galleries of Scotland, as well as to the Groninger Museum, Holland and the Montreal Museum of Fine Art, Canada.

Falmouth Art Gallery has an open stores policy and allows during weekdays viewing of works not on show without prior appointment.

The first Falmouth Art Gallery was opened in Grove Place in 1894 under the directorship of William Ayerst Ingram and Henry Scott Tuke. It featured their own work along with that of Sophie Anderson, Richard Harry Carter, Charles Davidson, Topham Davidson, Winifred Freeman and Charles Napier Hemy. It was also supported with loans of work by Sargent, Whistler, Stanhope Forbes and Laura and Harold Knight amongst others. All of the artists of the first Falmouth Art Gallery are an important priority in our collecting policy.

Falmouth Art Gallery's origins in the Municipal Buildings began with the building in the same year of a Science and Arts School, Falmouth Free Library and Council Chambers. The splendid granite building situated on the Moor was financed through the generosity of John Passmore Edwards (1823-1911) and through a bequest from Octavius Allen Ferris (1805-1892).

The core of the town's art collection dates from 1923, with gifts made by Alfred Aaron de Pass (1861-1952), a South African businessman and art benefactor. His grandfather had become wealthy by shipping guano for use as fertilizer, and his father had added to the family riches by installing slipways for ship repairs, building transport systems and an ice making plant.

Alfred De Pass came to Falmouth on his honeymoon in 1888, after marrying Ethel Phoebe Salaman. They returned in 1895 for a summer holiday with their children, and so enjoyed the visit that they bought land close to the Falmouth Hotel, where they built Cliffe House, which was completed in time for their visit the following summer.

Alfred De Pass was a prodigious and discerning collector of works of art, and his purchases included examples by many leading Victorian and Edwardian painters. He presented a large number of works to Falmouth in three separate donations. The first was in 1923 in memory of his sons, Sub-Lieutenant Crispin De Pass, who died in 1918 at Cambrai serving with the tank corps, and John De Pass who was killed in a skiing accident on the Chamoissaire Mountain, Switzerland in January 1923. The second gift was in 1927 and included pottery, glass, pewter, Greek and Roman coins as well as oil paintings. This was at a time when the

Falmouth Free Library incorporated a museum, which also included rare and obscure objects from around the world. The third gift by De Pass included maritime paintings and prints purchased from an exhibition held at Falmouth Free Library in the summer of 1938.

Probably the most popular and famous of De Pass's gifts is *The Lady of Shalott* by John William Waterhouse, which takes its theme from Tennyson's poem. It is a study for the final version now at Leeds City Art Gallery. Many experts prefer the vitality of the Falmouth version with its loose and expressive brushwork.

De Pass also gave pictures by Sir Frank Brangwyn, Sir John Arnesby Brown, Sir Edward Coley Burne-Jones, Giovanni Battista Cipriani, Charles Napier Hemy, Thomas Luny, Arthur Melville, Sir Alfred Munnings, Filippo Palizzi, Thomas Martine Ronaldson, Henry Scott Tuke, George Frederick Watts and Jose Weiss, and important master prints by Durer, Claude, Rembrandt and Piranesi amongst others.

De Pass, after the death of his wife, returned to Cape Town in 1939, never to return to Britain. By the end of his long life he had disposed of almost all his collection by gift to provincial museums and galleries at Falmouth and in Bristol, Cambridge, Plymouth and Truro, as well as to the National Portrait Gallery, the British Museum and to Cape Town.

De Pass was the most significant patron in Cornwall. His collection remains influential and important to the culture of Falmouth and Cornwall. Its artistic and historical associations make it absolutely essential to the core collection.

Falmouth Art Gallery in its present form opened on 12 October 1978 after government re-organisation, when the running of the gallery came under the authority of Falmouth Town Council and the library under Cornwall County Council. The conversion of the Town Council's existing Committee Room to make an additional gallery space for the permanent collection opened on 25 October 1990. The gallery was later renovated with lift access through one of the very first grants from The National Heritage Lottery Fund in partnership with the Museums and Galleries Commission; Foundation for Sports and Arts; Trustees of the Wolfson Foundation and Family Charitable Trust; and Cornwall County Association for the Blind. The refurbishment was undertaken by the architectural firm of Poynton, Bradbury, Wynter and it was formally opened on 31 May 1996 by Sir Tim Rice.

The gallery has continued to grow in strength with a number of major gifts and bequests. It has been able to purchase works of national and international importance through the support of funding organizations such as The MLA/V & A Purchase Grant Fund, The Art Fund and the Heritage Lottery Fund. Highlights include *The Beggar Boy* by Cornwall's first famous artist John Opie, *Viscount Falmouth* by George Romney, *Constructing South Pier, Mevagissey, 1888* by Sir Frank Brangwyn and *Portrait of Charles Napier Hemy* by John Singer Sargent.

The gallery has been allocated two important works by the MLA Acceptance in Lieu Panel. The first is *1933 Heads* by Ben Nicholson. He came to Cornwall to stay at Pill Creek on The Fal river with Christopher Wood, where they met John Wells. It is from here that they went on a day trip to St Ives and discovered Alfred Wallis. The picture is a tender love portrait of Barbara Hepworth and Nicholson with their profiles entwined. It was painted at the beginning of their relationship, after the couple's visit to France. The style was influenced by Picasso and Braque, whom they visited in Paris that year, and also by the Roman reliefs viewed during their trip to the ruins at Glanum near St Remy. The painting is a seminal work and influenced Nicholson's future approach to framing. It is particularly important to the collection as it sets the St Ives artists in an international context.

Falmouth Art Gallery was also selected by HM Government to permanently house a major masterpiece by the famed English portrait painter Thomas Gainsborough (1727-1788). Gallery staff wrote a detailed document making a special case to the Museums Libraries & Archives Council explaining why the portrait should be housed in Cornwall. A panel of the country's leading experts recommended to the Government that the picture be allocated to Falmouth Art Gallery, after it was recognised as being of major international importance and accepted by HM Government in Lieu of Inheritance Tax.

The stunning work, entitled *Portrait of the Rev. Isaac Donnithorne (1709-1784)* was one of Gainsborough's most expensive commissions. Isaac Donnithorne was a member of an important and historic Cornish family who ran Polberra, one of the richest mines in Cornwall. His father Nicholas Donnithorne was High Sheriff of Cornwall in 1731. The family lived at Trevellas Manor near St Agnes and it is likely that this painting was commissioned to hang there.

## **2. Existing Collections and Collecting Priorities**

The following categories or styles have been identified for clarity in formulating collecting priorities. It is, nevertheless, recognised that it is sometimes inappropriate to confine an artist's work within one category or style.

### **Victorian and Edwardian Artists**

The collection features work by Sir Edward Coley Burne Jones, George Frederick Watts RA, Arthur Melville RWS ARSA RSW, Sir Frank Brangwyn and John William Waterhouse RA. The collection's most famous work is Waterhouse's *Lady of Shalott* - a painting known throughout the world. It is a collecting priority to acquire works that would enhance this collection.

Artists sought include: Walter Anderson, John Brett, Richard H. Carter, Edward William Cooke, Charles Davidson, Winifred Freeman, Louis Grier, Frank

Jameson, Thomas Holgate, Julius Olsson and J.T. Richardson, Algernon Talmage, James McNeil Whistler and Anders Zorn. Probably our greatest priority is a major work by Sophie Anderson. She settled in Wood Lane, Falmouth and is buried in Falmouth Cemetery. She influenced the Pre-Raphaelites. Her work was always given pride of place in the exhibitions of the first Falmouth Art Gallery and she is the first Cornwall-based woman artist to fetch over a million pounds for a painting at auction.

## Maritime Artists

The opening of the National Maritime Museum Cornwall in Falmouth has changed the gallery's policy in collecting works that tell the story of Falmouth's maritime heritage.

The NMMC now houses the collection of Royal Society of Marine Artists and, at the request of the NMMC, Falmouth Art Gallery (with the then agreement of Falmouth Town Council and MLA, South West) has transferred a wide range of archival maritime material, prints and paintings to the NMMC library, museum and reserve collection on condition that if they are no longer required they will be returned to Falmouth Art Gallery.

The gallery, in consultation and partnership with the NMMC, still collects maritime works, but these will be works of the highest aesthetic quality, or a work that informs another aspect of the collection, for example a work by Henry Scott Tuke RA, Charles Napier Hemy RA or William Ayerst Ingram.

Hemy settled in Falmouth in 1881. He was born in Newcastle. After his many travels around the world he came to Falmouth in 1881 and married Amy Mary Freeman, the daughter of the owner of the Freeman granite works at Penryn. He bought an old Seine boat, the *Vandervelde*, which he converted into a floating studio and which was later replaced by the *Vandermeer*. His paintings often featured the coastline around Falmouth and he also became known for his depictions of yacht racing. Falmouth Art Gallery has two large cartoons/studies for paintings, one of which, *The Bob Newbon Lifeboat*, is permanently displayed on the stairs of the Municipal Building. He was a friend and influence on the younger Henry Scott Tuke.

Other major maritime artists still retained within the collecting policy include: Montague Dawson (a pupil of Hemy along with John Riley Wilmer), William Ayerst Ingram, Thomas Luny, Charles Pears and more recently Jamie Medlin.

## Master Prints

The Master Print Collection has been described by Christopher Lloyd CVO, former Surveyor of the Queen's Pictures, as "*one of the most important print collections outside of London*". Its significance lies in its strong and innovative

image making rather than its range of techniques. A major resource is The Art Fund Hugh Stoneman Archive, a representative cross section of the work of a Master Printer throughout his career. Stoneman is recognised as one of the greatest print makers of the 20<sup>th</sup> century. He was renowned for his unique collaborations international artists. Working in dialogue with artists, he ensured that, through the intrinsic qualities of print media, their work found new and exciting directions.

The Master Print Collection dates from 1510 to the present day. The majority came from three important sources: the connoisseur Alfred A. De Pass, The Art Fund Hugh Stoneman Archive and The Art Fund Naomi G. Weaver Gift.

The collection includes several master prints donated by De Pass in 1923. They include a woodcut, *The Veronica Cloth (The Engraved Passion)*, 1510, and a line engraving, *Christ Crowned with Thorns*, 1512, by Albrecht Durer (1471-1528); an etching, *The Baptism of the Eunuch*, 1641 by Rembrandt (1606-1669); an etching by Claude Lorrain (1600-1682) of *The Goatherd*, 1663; a line engraving by Adriaen van Ostade (1610-1685) of a *Dance in the Tavern*, 1647; and a *View of the Temple of Cibele* by Giovanni Battista Piranesi (1720-1778). It also includes 20<sup>th</sup> century prints by Matisse, Picasso, Warhol, Marcel Duchamp, Francis Bacon, Merlyn Evans, Patrick Caulfield and Sir Peter Blake.

Falmouth's very fine print collection was transformed into a collection of national importance by two important donations from The Art Fund.

The Art Fund Hugh Stoneman Archive celebrates a career spanning three decades in which Hugh worked closely in a unique dialogue with major international painters, photographers, sculptors and ceramicists including Eve Arnold, Anthony Benjamin, Sandra Blow, Camil Chadriji, Maurice Cockrill, Eileen Cooper, Alan Davie, Richard Deacon, Arturo Di Stefano, Manuel Franquelo, Hamish Fulton, Cesar Galicia, Fay Godwin, Barbara Hepworth, Gordon House, John Hoyland, Gary Hume, Andre Jackowski, Mari Mahr, Pradip Malde, Ian McKeever, David Nash, Dhruva Mistry, Peter Randall Page and Richard Smith.

The Naomi G. Weaver Gift is a group of 37 works recognised by The Art Fund for being of international importance. It includes Prunella Clough, Edvard Munch, Pierre Auguste Renoir, Henry Moore OM, Eduardo Chillida and Barry Flanagan.

The strength of the collection is in the images themselves and that it shows how major international artists have used printmaking to take their work in new and exciting directions. All use their printmaking to inform their painting, photography or even ceramics.

For example, Sir Terry Frost prints were an essential element of his oeuvre. He believed that painting and printmaking were inseparable and that each medium informed the other. He recognised the importance of printmaking within his

evolution as an abstract artist. The collection possesses what is generally recognised as Terry Frost's finest print, the monumental 'Orchard tambourine A', 1999 (1875 x 1875mm or 74 x 74"). He pays homage to the part played by printmaker Hugh Stoneman by naming 'Orchard' after Hugh's studio Orchard Flower Farm.

The gallery is keen to add the very highest quality items to its master print collection, particularly in the area of Surrealist & Pop Art prints. In the Surrealist Collection there is not an important print by Joan Miró (a close friend of Roland Penrose and Lee Miller) who produced much of his best work in print form. The gallery also wishes to acquire a pop art print by Phillip Sutton who lived in area for a time and was a good friend of Francis Hewlett and Peter Markey. Also, because Hugh Stoneman had cancer he neglected to keep a copy of his collaboration with Grayson Perry. The print entitled *Map of an Englishman* is a high collecting priority.

#### Local Views – Topographical Prints:

An important collection of rare topographical prints were saved for the town in 2000, when Falmouth Town Council and the Cornwall Heritage Trust worked in partnership to secure a unique collection when it came up for sale as individual lots at David Lay's *The Penzance Auction House*.

The then Mayor, Councillor Geoffrey Evans, and Cath Wallace attended the sale to bid successfully and enable this collection to be added to important topographical works of Falmouth given by a range of benefactors.

The earliest image is *Pendennis Castle*, drawn and engraved by Samuel and Nathaniel Buck and dated 1734. The oldest image of a domestic building in Falmouth is that of *Arwenack House, Falmouth*, drawn and engraved by Sparrow in 1786. The collection also includes engravings of Falmouth and Cornwall after J.M.W. Turner. It is the intension of the gallery to collect all the Turner engravings of Cornwall produced under his supervision, and if ever possible an example painting or drawing.

The gallery will also collect rare topographical aquatints, engravings and lithographs of the immediate Falmouth area, particularly taking into account the collecting policy of the Royal Cornwall Museum.

#### Portraits

There are several fine examples of portraiture in the collection, including 18<sup>th</sup> century portraits by John Opie, Tilly Kettle, George Romney, Thomas Gainsborough and John Singer Sargent.

It is hoped at some point to be able to add high quality works by John Opie, Edward Opie, Sir Joshua Reynolds PRA (ideally from the period he was advising John Opie) and Sir Thomas Lawrence PRA.

The collection includes a striking image of Doctor Warre-Cornish, Vice-Provost of Eton College by the celebrated Scottish artist William Strang RA (1859-1921). Another Scottish artist represented in the collection is Thomas Martine Ronaldson (1881-1942) whose painting, *Leslie in the Studio, 1923*, is one of the more popular paintings in the gallery.

Contemporary portraits are represented by *A.L.Rowse* by John Bratby RA (1928-1992) and an emotionally charged self portrait painted on return home from being diagnosed with throat cancer by the artist Julian Dyson. The latter was donated in 2001 by H.Tiddy & Sons. Others by Falmouth artists include self portraits by Francis Hewlett, Ashley Hold and John Raynes - all distinguished Falmouth artists. It is hoped to add high quality works to the portrait collection as well as self portraits by Cornish artists, and photographs of distinguished Cornish artists.

### **British Impressionists**

The work of the Falmouth artist Henry Scott Tuke RA is represented alongside important works by Dame Laura Knight RA, Sir Alfred Munnings RA, William Osborne, Sir John Arnesby Brown and Alfred Parsons.

Henry Scott Tuke, was born in York, but came to live in Falmouth as a child with his family when they had a house in Wood Lane. After studying art in London and Paris, he returned to Cornwall in 1885 and settled in Falmouth for the rest of his life, living in a cliff-top cottage at Penance Point. He also bought a boat, the *Julie de Nantes*, on which to paint.

Tuke, like Hemy, also painted the boats and harbour scenes of Falmouth. He became famous for his paintings of the male nude, painted outdoors on the beaches around Falmouth as well as for his society portraits.

Falmouth town's collection has major oils by Tuke including: *Study for Bathing Boys, 1912*, *The Message, 1890*, *French Barque in Falmouth Bay*, and *Study for The Message, 1890* (purchased with grant aid from the NACF and the V & A Purchase Fund). In addition Falmouth Art Gallery regularly shows Tuke paintings from the important collection owned by The Royal Cornwall Polytechnic Society, in whom it works in partnership.

It is a collecting priority to acquire works that would enhance this collection, from Henry Scott Tuke and his contemporaries through to modern Impressionist painters such as Ken Howard, Fred Cuming, June Miles, Peter Peterson, Andrew Tozer and Benjamin Warner.

## **The Richard Harris Gift of works by Kenneth Newton**

Falmouth Art Gallery was chosen in 2002 to house the Richard Harris Gift of works by the West Country artist Kenneth Newton. At the Royal Academy Schools Newton was the outstanding student of his generation, scooping first prize medals for drawing, portrait, landscape and life painting. It was at the Royal Academy Schools that he was 'discovered' by Sir Gerald Kelly PRA. Kelly had in his youth known Degas, Renoir, Monet, Rodin and Cézanne. His knowledge of art led him to become a national star in the early years of television. Kelly saw Newton's work and was so impressed that Kelly purchased the best quality paints, brushes and canvases for the student's use. These were used on *Railings in the snow, Guildford*, 1961/62, which caused a sensation when it was shown at the Royal Academy and was purchased there by Sir Gerald Kelly. Newton admired Velásquez, and the railings at Quarry Street, Guildford reminded him of the spears in *The Surrender of Breda* by Diego Velásquez (Prado, Madrid).

After Kelly's death, Richard Harris purchased the work from Kelly's estate, and together with paintings and drawings purchased directly from Newton's studio he gave his entire collection to Falmouth Art Gallery. *Railings in the Snow* quickly became one of the most popular works with visitors.

Kenneth Newton is represented in a number of public galleries, including the British Museum, but Falmouth Art Gallery has the most important holding of his work.

Additions sought for the collection would include a self portrait by Newton, archive material, and a work by Sir Gerald Kelly PRA, ideally from his early period when he was encouraged by the Impressionists and a late work from the period he was supporting Newton.

## **Newlyn & Lamorna School Collection**

The arrival of Stanhope Forbes to Newlyn, a small fishing village on the south-western tip of Cornwall, was to have a dramatic effect on British art. By 1905 *The Windsor Magazine* was describing 'the Newlynners' as the 'most significant body of painters now in England'.

Newlyn collections are housed at Penzance, Truro and Plymouth. The collection at Falmouth Art Gallery consists of key works by Henry Scott Tuke RA, Charles Napier Hemy RA, Dame Laura Knight RA, Charles Simpson, Thomas Cooper Gotch, Sir Alfred Munnings RA and Sir Frank Brangwyn RA.

Falmouth Art Gallery would like to have a key work by each of the main figures of the Newlyn and Lamorna artists, including:

Samuel John 'Lamorna' Birch (1869-1955), Frank Wright Bourdillon (1851-1924), Frank Bramley (1857-1915), Marjorie Frances Bruford (1902-1958), Percy Robert Craft (1856-1934), Frank Dobson (1886-1963), William Teulon Blandford Fletcher (1858-1936), Elizabeth Adela Forbes (néé Armstrong 1859-1912), Stanhope Alexander Forbes (1857-1947), Stanley Gardiner (1887-1952), Geoffrey Garnier (1889-1970), Jill Garnier (néé Blyth 1890-1966), Alethea Garstin (1894-1978), Norman Garstin (1847-1926), Caroline Burland Gotch (néé Yates 1854-1945), Thomas Cooper Gotch (1854-1931), Frederick Hall (1860-1948), Edwin Harris (1855-1906), Gertrude Harvey (1879-1966), Harold Harvey (1874-1941), Frank Gascoigne Heath (1873-1936), Charles Napier Hemy (1841-1917), Robert Morson Hughes (1873-1953), Eleanor Hughes (néé Waymouth 1882-1959), Gladys Hynes (1888-1958), Augustus John (1878-1961), Harold Knight (1874-1961), Dame Laura Knight (1877-1972), Walter Langley (1852-1922), Frederick Millard (1857-1937), Cedric Morris (1889-1982), Sir Alfred Munnings (1878-1959), Charles Naper (1882-1968), Dod Procter (néé Shaw 1892-1972), Ernest Proctor (1886-1935), Henry Meynell Rheam (1859-1920), Charles Simpson (1885-1971), Ruth Simpson (1889-1964), Leghe Suthers (1855-1924), Arthur Tanner (fl.1878-1915), Alexander Chevalier Tayler (1862-1925), Ralph Todd (1856-1932), Norman Taylor, Henry Scott Tuke (1857-1926), Alec Walker (1889-1964) and Anne Walke (néé Fearon 1888-1965).

Falmouth's collecting in this area would particularly take into account the collecting policy of Penlee House Gallery & Museum with whom we regularly liaise.

### **The Marjorie Williams Collection**

The gallery has an important collection by Marjorie Williams (née Murray 1880-1961), including a collection of sketchbooks made on travels throughout Europe during the early 20<sup>th</sup> century. The collection was presented by the artist's daughter, Mariella Fischer Williams MD.

Marjorie Williams trained at the Slade School of Fine Art and Académie Julian, Paris. She was a gifted etcher and watercolour artist.

In 1911 she married John Fischer Williams, an international jurist, and they built a house near Gorran, on the south coast of Cornwall. For much of the time she lived abroad with her husband and family. Her sketchbooks are full of studies of architecture, street scenes, peasants, flowers and countryside taken in France, Holland, Belgium, Italy, Switzerland and India. Marjorie Williams's work is also represented at the Ashmolean Museum, Oxford.

The collection is strong in exquisite etchings, drawings and watercolour studies but a collecting priority is a fully worked watercolour painting.

## **The Surrealists in Cornwall Collection**

During the summer of 1937 an extraordinary group of Surrealist artists came for a holiday in Cornwall for the first time. Among them were some of the most original painters, sculptors, writers and photographers of the 20th century.

Roland Penrose is generally credited as bringing Surrealism to Britain and was a driving force of the movement, producing some of its most enduring images. He developed close and lasting friendships with Picasso, Miró, Man Ray, and Ernst. He married Lee Miller, who is acknowledged as one of the greatest photographers of all time. Her photographs of the 2<sup>nd</sup> World War remain some of the most startling images of the atrocities of war ever taken.

Roland Penrose rented his brother Beacus's house at Lambe Creek for a month in the summer of 1937. Roland had just met Lee Miller, who arrived at Lambe Creek a few days after Roland with Man Ray and his girlfriend Ady Fidelin.

Max Ernst and Leonora Carrington, Aileen Agar and Joseph Bard, Paul and Nusch Eluard, and Henry Moore made up what amounted to a Surrealist summer camp. The golden age of Surrealism was clearly the 1930s, and it is hard to think of place in England that was more intensively colonised by the top stars of the movement, albeit for a short period.

While researching the biography of his mother Lee Miller, Antony Penrose discovered an album of photographs taken by Lee and Roland on that holiday to Cornwall. Over forty images by either Roland Penrose or Lee Miller, together with works by Henry Moore, Man Ray and Eileen Agar are now in the collection of Falmouth Art Gallery. These are particularly popular with our 'Take a close look' solander box sessions with students and community groups.

Important additions to the collection, based around Roland Penrose's associations with the area, would include work by Dora Carrington, Leonora Carrington, Ithell Colquhoun, Max Ernst, Andrew Lanyon, Conroy Maddox, Lee Miller, Joan Miró, Henry Moore, Antony Penrose, Roland Penrose, Pablo Picasso, Man Ray, and Patrick Woodroffe.

## **St Ives & Porthmeor Studios Collection**

Whistler and Sickert are known to have visited St Ives in the 1880s, and Ben Nicholson's (1894-1982) and Christopher Wood (1901-1930) also visited in 1928, when they were staying with the collector and advertising executive Marcu Bramwell at Pill Creek, Feock on the Falmouth estuary. It was during this visit that they discovered the artist Alfred Wallis (1855-1942). It was also in St Ives that Nicholson and Barbara Hepworth settled, and with the community of artists that surrounded them they changed the course of British art.

The collection at Falmouth includes works by Trevor Bell, Andrew Lanyon, Paul Mount, Ben Nicholson, William E. Osborn, Harry Ousey and Terry Whybrow.

The gallery is keen to collect art by artists who worked, even briefly, at Porthmeor studios as well as the wider area of St Ives.

Artist particularly sought are Francis Bacon, Alan Davie, Steve Dove, Wilhelmina Barns-Graham (b.1912), Trevor Bell (b.1930), Sven Berlin, Sir Peter Blake, Sandra Blow (1925-2006), Barrie Cook (b.1929), Paul Feiler, Anthony Frost (b.1915), Sir Terry Frost (b.1915), Leonard Fuller, Naum Gabo (1890-1977), Barbara Hepworth, Patrick Heron (1920-1999), Roger Hilton (1911-1975), Rose Hilton (b.1932), Peter Lanyon (1918-1964), Bernard Leach, Jeremy Le Grice (b.1936), Alexander Mackenzie (1923-2002), John Milne (1931-1978), Denis Mitchell (1912-1993), Ben Nicholson (1894-1982), Harry Ousey, John Park, Bryan Pearce, Harry Rowntree, Mark Rothko (1903-1970), Bolase Smart, Adrian Stokes (1902-1973), Maurice Sumray (b.1920), Alfred Wallis (1855-1942), John Wells (1907-2000), Brian Wall, Roy Walker, Karl Weschke (b.1925), Christopher Wood (1901-1930), Terry Whybrow and Bryan Wynter (1915-1975).

### **The Harry Ousey Collection**

The gallery has over twenty of the finest works by Harry Ousey (1915-1985) that have been donated to the collection by the artist's niece, Mrs Susan Astles. Ousey was influenced by the Surrealists exhibition of 1936, and his collages were admired by E.L.T.Mesens, who was one of the Surrealists who came to stay at Lambe Creek in 1937. In 1950 Ousey moved to Cornwall, joining the colony of artists at St Ives, where he met Ben Nicholson and Barbara Hepworth. He also lived for a time in Helston. Ousey knew many famous artists including Augustus John, Picasso, Ernst, Magritte, and Mondrian. Falmouth now possesses the most important collection of Ousey's work held in a public collection. The collection could be enhanced by the inclusion of a sketchbook, oils and Cornish related work particularly relating to Porthmeor studios.

### **Grace Gardner & the Portscatho Colony of Artists**

Another important gift of paintings were donated in 2004 by the abstract artist Grace Gardner. Grace came to Cornwall from Chicago in 1984, and became a highly respected member of the Portscatho Colony of Artists, exhibiting and attending life classes at the New Gallery, run by Chris Insoll.

In 2007 an important exhibition was mounted in association with the publication of book by Chris Insoll entitled *Portscatho – an artists' colony*. Key works by artists featured in the book remain a collecting priority. They are Trevor Felcey, Chris Insoll, Lynn Golden, Brian Robinson, Michael Stone and Eric Ward.

Grace Gardner's work is now well represented in the collection and therefore priority will be given to works that have the highest display currency.

### **Masters of Photography Collection**

Falmouth Art Gallery has a small but important collection of 20<sup>th</sup> century and contemporary photography. It boasts the largest collection of Lee Miller photographs outside of the Lee Miller archive and has remarkable images by Eve Arnold, Jane Bown, Fay Godwin and Linda McCartney.

The collection is particularly strong in Surrealist photographs including works by Lee Miller's husband Sir Roland Penrose, Man Ray and Jonathan X. Coudrille.

Contemporary photographers include Bob Berry, Susan Boaf, Vince Bevan, Miles Flint, Nick Meek, Steve Tanner and Anthony & Kate Fagin.

The Mark Webster Collection of Underwater photographs:

The collection contains a large number of cibachrome and digital prints by internationally acclaimed underwater photographer, Mark Webster. His outstanding compositions have taken his work into the realms of fine art, as well as marine natural history. It is through the former that his work meshes with the gallery's collecting policy. These are particularly popular with our 'Take a close look' solander box sessions with students and community groups.

Based in Falmouth, Cornwall, Mark Webster began underwater photography in 1979 whilst working as a commercial diver in the offshore oil industry. His first competition entry made to *Cameras Beneath the Waves* in 1981, resulted in a gold medal in the macro category. Thereafter competitions became a major interest and a string of successes followed, including consecutive placings in both the *BBC Wildlife Photographer of the Year* and the *Agfa Wildlife Photographic Awards*.

He has been selected to represent Great Britain four times at the *CMAS World Championships of Underwater Photography* (Sicily 1990, South Korea 1994, Minorca 1996 and Norway 1998). At the 1996 event he was awarded the bronze and silver medals for third place overall in the individual category and second in the national team event.

He has published his works in a wide range of magazines and his books include *The Art and Technique of Underwater Photography* (1998) and the Lonely Planet guide *Diving and Snorkeling Belize* (2002). The collection of photographs were presented to the gallery by Mark Webster in 2002 and have been touring the country as a travelling exhibition.

## **Automata Collection & Papier mâché**

Falmouth has gained a reputation for its automata makers and has mounted a number of successful automata exhibitions. The area remains rich in makers. Where works are storable and sustainable, automata are also collected.

Falmouth Art Gallery's Automata collection incorporates many local automata makers of national recognition including Paul Spooner, Peter Markey, Carlos Zapata, Susan Evans, Keith Newstead, Patrick Bond, Justin Mitchell and Anthony Crosby.

A papier mâché collection is harder to sustain, but the gallery has commissioned a few pieces when it assists the display of the collection, such as Philip Cox's figures of Henry Scott Tuke and Charles Napier Hemy, and Emily Firmin's portrait of Brunel.

The gallery will continue where possible to commission new pieces for temporary exhibitions, particularly when these works have a long term currency for the rest of our permanent collection.

## **Children's Illustration Archive**

This collection has been built at the suggestion of Professor Alan Livingston CBE, to provide a rich resource for students at the illustration department of The University College Falmouth incorporating Dartington College of Arts. The decision to create the archive was made at a meeting with Professor Alan Livingston and David Peters, then Chairman of the Falmouth Decorative and Fine Arts Society.

The archive has grown quickly and includes work by leading artists such as Quentin Blake, Peter Firmin, John Ryan, Walt Disney, John Hampson, John Harrold, Joel Stewart, Paul Spooner, Keith Watson and *Beano* and *Dandy* cartoonist Nick Brennan.

It includes original artwork of Rupert Bear, Dan Dare, Pugwash, Bagpuss, Ivor the Engine, Snow White & The Seven Dwarfs, Noddy and Thomas the Tank Engine. These are particularly popular with our 'Take a close look' solander box sessions with students and community groups.

One of the highest priorities is to acquire an illustration to *Wind in the Willows* by Kenneth Grahame who wrote some of the book at the Greenbank Hotel, Falmouth.

## **Long Studios Collection**

The gallery has the original concept drawings that the architect, MJ Long, made when designing the National Maritime Museum Cornwall.

This led in 2006-2007 to a successful exhibition entitled *Long Studios* featuring photographs of the studios designed by MJ Long and works by the artists concerned: Frank Auerbach, Sir Peter Blake, Paul Huxley, Ben Johnson and R.B.Kitaj.

MJ Long, is a regular visitor to the gallery. She was born in America, but has lived in England throughout her professional career. She worked for many years with her husband Colin St John Wilson on the British Library, before founding Long and Kentish Ltd in 1994. She designed the extension to Pallant House Gallery, Chichester which houses their important collection of British art.

At the exhibition it was announced that Long & Kentish were to be appointed architects of the Porthmeor Studios refurbishment. It was felt that this would provide an exciting and affordable new collecting area (see St Ives & Porthmeor Studios).

## **Pop Art Collection**

Falmouth College of Arts (now University College Falmouth incorporating Dartington Collage of Arts) was vibrant during the 1960s and 1970s. The gallery would like to reflect Cornwall's part in the pop art movement and place it in context with works by leading exponents. Sir Peter Blake had a studio in St Ives, and Richard Hamilton collaborated with Falmouth based artist Diane Ibbotson on a work. Pop art was also acquired by Cornish collectors. A strong Pop art collection would prove a valuable educational resource and be popular with visitors. The gallery already has important works by Andy Warhol, Roy Lichtenstein, Patrick Caulfield, Sir Peter Blake and Tony Foster (whose studio of pop art was destroyed by fire). It is an area of British Art that is currently not represented by other museums in the county. Collecting priorities are Phillip Sutton, Francis Hewlett and Richard Hamilton, all who have connections with the area.

## **Contemporary Artists Associated with the Area**

Falmouth College of Arts (now University College Falmouth incorporating Dartington Collage of Arts) has attracted to the area a great many accomplished artists and illustrators and continues to do so. The gallery wishes to collect the very best work that reflects the rich artistic heritage of University College Falmouth incorporating Dartington Collage of Arts and the surrounding art scene.

Formerly Falmouth School of Art, its origins can be traced to the life classes held in the middle room of Falmouth Art Gallery. These proved so popular that they eventually had to move to bigger premises in Arwenack Avenue. The foundation stone for the School of Art was laid there by the Honourable Lord St Levan on 18 August 1901.

The collection celebrates the remarkable contribution to the cultural life of Cornwall made by three former principals, Michael Finn (1921-2002), Tom Cross (1931-2009), and Professor Alan Livingston CBE.

The gallery is currently working with University College Falmouth incorporating Dartington Collage of Arts to offer grant funded Ph.D research programmes linking to the collection.

The best work of the following artists should be particularly sought because of their links to the area:

Jeremy Annear, Ray Atkins, Jane Beecroft, Clive Blackmore, Susan Boafo, Bob Bourne, Judy Buxton, Michael Canney, Michael Chaiken, Roy Conn, Richard Cook, , Jessica Cooper, Tom Cross, Bob Crossley, Carole Page Davies, Tacita Dean, John Dyer, Ted Dyer, Julian Dyson, Gareth Edwards, John Emanuel, Michael Finn, Tony Foster, Naomi Freers, Ben Hartley, Francis Hewlett, Philip Hogben, Ashley Hold, Ken Howard, Diane Ibbotson, Henry Israel, Kurt Jackson, Robert Jones, David Kemp, Stuart Knowles, Robert Lenkiewicz, MJ Long, Richard Long, Mary Mabbutt, Jo March, Danny Markey, Peter Markey, Daphne McClure, Jamie Medlin, John Miller, Lionel Miskin, Breon O'Casey, Robert Organ, Annie Ovenden, Graham Ovenden, Richard Platt, John Raynes, Rachel Reeves, Graham Rich, Adrian Ryan, Tim Shaw, Jo Short, Ken Symonds, Steve Tanner, John Trigg, Michael Upton, Gill Watkiss, Peter Webster, David Westby, Lisa Wright, Portou Zia.

When artists donate works it is important that they encourage Falmouth Art Gallery to house their very best work, whether this is a very fine study or a major exhibit. This policy will in the long term be the best for the artist, Falmouth Art Gallery and the town. Ideally artist should allow the gallery to choose a work in consultation to ensure that the selected piece has a strong display currency within the context of the rest of the collection.

### **The Innocent Eye**

Falmouth was important to the modernist movement in the 20<sup>th</sup> century. Ben Nicholson (1894-1982) and Christopher Wood (1901-1930) stayed with friends at Feock on the Fal estuary in 1928. From here they had a day visit to St Ives where they discovered the artist Alfred Wallis (1855-1942), a moment that changed the course of British art.

Nicholson also encouraged the 'childlike vision' of his friend and neighbour in Carbis Bay, Tom Early (1914-1967). With this encouragement Tom became a professional artist producing a distinguished body of work. Tom's widow, Mrs Eunice Campbell, has donated to the gallery a number of significant works by her husband.

The gallery also has works by the celebrated artists Julian Dyson (1936-2003), who lived at St Mawes, and John Dyer who lives in Falmouth. Collecting priorities are Ben Nicholson, Alfred Wallis, Fred Yates, Joan Gilchrist, Simeon Stafford, Brenda King, Peter Davies, Julian Christophers and Linda Weir as well as other artists that mesh with Cornwall's tradition of 'the innocent eye'.

### **3. Future Collecting Objectives**

The gallery's collecting policy and temporary exhibition policy is to promote, wherever possible, high quality Cornish-related art in a national and international context.

This policy enables the gallery to use the collection as a dynamic and flexible resource for an exciting community learning programme. The collecting policy works in partnership with the *Service Forward Plan*, *the Learning Policy*, *the Temporary Exhibition & Display Policy* and the *Collections Management & Documentation Procedure Policy*.

Professional contemporary artists can be most generous in the gifts of paintings to public museums. However this can be the most sensitive and difficult area in a gallery's collecting. There are clear cost implications in the long term care of a collection as well as a finite storage space. Preference is clearly made for works that can be mounted to standard sizes and stored in purpose made archival acid free solander boxes.

It would be very easy through casual gifts by artists to unwittingly build a collection of works that have failed to sell in commercial exhibitions. It is best for both the gallery and artists' reputation if they are represented by a significant work or study that has much relevance for showing in temporary thematic exhibitions and permanent collection displays.

The gallery wishes to acquire works from artists that would be sought after for retrospective exhibitions or for reproduction in books. Ideally the gift of a work will be chosen in partnership between gallery and artist, considering how the gift meshes with the existing collection and future exhibition objectives.

The collecting of new acquisitions should:

- Augment and build on the strengths of the existing fine arts collection and 'fill in' gaps in the collection
- Be sustainable and responsible
- Support temporary exhibitions, informal learning and be a resource to help drive an imaginative and innovative learning programme offering a wide choice of entry points
- Be compatible with the gallery's family friendly philosophy
- Reflect the cultural diversity of Falmouth
- Encourage further gifts and bequests
- Be representative of what is being produced today by professional artists
- Set Cornish art in a national and international context
- Have a Cornish connection through one of the following: artist, subject, collector, benefactor or being exhibited in Cornwall. Exceptions are works of national and international importance that would significantly enhance the gallery's reputation and the visitors' experience (such as Art Fund gifts etc)

#### Strategies:

- Commissions and purchases supported by grant aid. Links with community groups, local education and participants in exhibition programme.
- With the exception of extremely rare items, acquisitions should be in good condition and of museum quality.
- Works collected will represent all cultural and social groups in the geographical area which the art gallery serves.
- Works that universally reflect the culture and activities associated with the Falmouth area should be collected, even if they are not of Falmouth. For example geographically non specific subjects such as beach life, rock pool fishing, gardens or tall ships are particularly relevant.
- Works that can be mounted and stored in solander boxes take up less room and are easier to access for research and viewing.

## **4. Period of time to which collecting relates**

1600 to present day

## **5. Limitations on collecting**

Falmouth Art Gallery recognises its responsibility, in acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as inadequate staffing, storage and care of collection arrangements.

Categories/Objects specifically excluded:

- Items which cannot be stored/cared for to best practice standards
- Items which have unacceptable future cost implications for the Town Council
- Ceramics (this is collected by the Royal Cornwall Museum). An exception may be if it provides insight into a painter's work already in the collection
- Large sculpture

## **6. Collecting policies of other museums**

The museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialisms, in order to avoid unnecessary duplication and waste of resources.

Specific reference is made to the following museum(s):

National Maritime Museum Cornwall  
Royal Cornwall Museum  
Penlee House Gallery & Museum

## **7. Policy review procedure**

The Acquisition and Disposal Policy is published on the gallery's website and reviewed regularly, but formally at least once every five years. The date when the policy is next due for review is 2012.

MLA South West, The Art Fund and MLA/V&A Purchase Grant Fund will be notified of any significant changes to the Acquisition and Disposal Policy, and the implications of any such changes for the future of existing collections.

## **8. Acquisitions not covered by the policy**

Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by Falmouth Town Council, having regard to the interests of other museums.

## **9. Acquisition procedures**

9.1 Falmouth Art Gallery will exercise due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.

9.2 In particular, Falmouth Art Gallery will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

9.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, Falmouth Art gallery will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by DCMS in 2005.

9.4 The gallery will not acquire any biological or geological material.

9.5 The gallery will not acquire any archaeological material.

9.6 Any exceptions to the above clauses 9.1, 9.2, 9.4 or 9.5 will only be because the gallery is either:

acting as an externally approved repository of last resort for material of local (UK) origin; or

acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded; or

acting with the permission of authorities with the requisite jurisdiction in the country of origin; or

in possession of reliable documentary evidence that the item was exported from its country of origin before 1970.

In these cases Falmouth Art Gallery will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority.

## **10. Spoliation**

Falmouth Art Gallery will use the statement of principles '*Spoliation of Works of Art during the Nazi, Holocaust and World War II period*', issued for non-national museums in 1999 by the Museums and Galleries Commission.

## **11. Repatriation and Restitution**

Falmouth Art Gallery has no human remains currently in the collection, nor does it intend to acquire any. Should it ever become relevant the museum's governing body, acting on the advice of the museum's professional staff, if any, may take a decision to return human remains, objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis, within its legal position and taking into account all ethical implications.

## **12. Management of archives**

Falmouth Art Gallery only collects archives relating to works or artists represented in the collection. Its governing body, Falmouth Town Council, will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002).

## **13. Disposal procedures**

13.1 By definition, Falmouth Art Gallery has a long-term purpose and possesses (or intend to acquire) permanent collections in relation to its stated objectives. The governing body, Falmouth Town Council, accepts the principle that, except for sound curatorial reasons, there is a strong presumption against the disposal of any items in the museum's collection.

13.2 Falmouth Art Gallery will establish that it is legally free to dispose of an item. Any decision to dispose of material from the collections will be taken only after due consideration.

13.3 When disposal of a museum object is being considered, Falmouth Art Gallery will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant.

13.4 Decisions to dispose of items will not be made with the principal aim of generating funds.

13.5 Any monies received by the museum governing body from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions but in exceptional cases improvements relating to the care of collections may be justifiable. Advice on these cases will be sought from MLA and other key museums in the area.

13.6 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections), will be the responsibility of the governing body of the museum acting on the advice of independent professional curatorial staff and not of the curator of the collection acting alone.

13.7 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It will therefore be offered in the first instance, by gift, directly to other Accredited Museums likely to be interested in its acquisition.

13.8 If the material is not acquired by any Accredited Museums to which it was offered directly, then the museum community at large will be advised of the intention to dispose of the material, through an announcement in the Museums Association's *Museums Journal*, and in other professional journals where appropriate.

13.9 The announcement will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations.

13.10 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.

***This policy was passed by Falmouth Town Council on 18<sup>th</sup> June 2012***